

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., June 24, 1953

The ninth meeting of the Commission of Fine Arts, during the fiscal year 1953, was held in its Office in the Interior Department Building on Wednesday,

June 24, 1953. The following members were present:

Mr. Finley, Chairman,

Mr. Neild,

Mr. de Weldon,

Mr. Biddle,

also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on May 15, 1953, were approved.

2. INTERSTATE BUILDING ASSOCIATION: The Secretary reported that pursuant to the meeting of the Commission of Fine Arts on May 15, 1953, the architects of the Interstate Building Association have made a further study of proposed changes in the Washington Building, at 15th Street and New York Avenue, Northwest, and have submitted revised drawings. These were sent to the architect members of this Commission, and were approved. The revised design showed the facade with show window extensions retained as they had been during the past 20 years, enclosing the corner pier. The sign on each side of the street was reduced to 25 square feet. The Commission ratified the revised design.

A further request was made by the architects for approval of a slight change in the show window, so as to provide for a Deposit Box; and a drawing showing such change was presented by the local representative of the architectural firm, Mr. Stone. Mr. Neild examined the drawing and upon his recommendation the Commission approved it.

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3. FOGGY BOTTOM DEVELOPMENT: Under date of June 22, 1953, the following letter was received from Mr. Chester L. Churchill, Executive Director, and Planning Consultant, of the Potomac Parkway Plaza Development Company, 30 Rockefeller Plaza, New York City:

June 22, 1953

Dear Mr. Caemmerer:

In accordance with your request we have sent to you today drawings concerning the Potomac Parkway Plaza Project.

These include two sets of drawings of the site and of the hotel and office building and two photographs of a perspective drawing of the site and of the hotel and office building.

We point out what we told you that the project as presented in these drawings is still in a state of development and will without doubt undergo changes in particular locations.

You asked for a description of the project and we are sending you a paper titled Description of Preliminary Development of Potomac Parkway Plaza Project dated June 15, 1953.

If there is anything further, will you kindly get in touch with us so we can satisfy your wishes.

Yours very truly,

Chester L. Churchill,
Executive Director,
Planning Consultant.

Copies of the letter were sent to the members of the Commission for comment. The Commission took note of the data presented and decided to take no action concerning it until such time as the Company definitely decided to proceed with the project, other than have the data available for study should a letter to Mr. Rowland. (Exhibit C and C-1).

7. PLANS FOR THE WHITE HOUSE, EAST ENTRANCE: Chairman Finley reported member of the Commission so desire. (Exhibit A).

4. BUS TERMINAL PROJECT: The Secretary reported that on June 11, 1953, a newspaper account appeared in the Washington Evening Star of the Bus Terminal condition for lack of funds. Sketches were made by the Office of National Capital Parks, National Park Service, to improve these conditions, which was brought to the attention of the Commission, confidentially, at the meeting on May 15th. The information is now no longer restricted in the matter of publicity.

5. E STREET BRIDGE: The Secretary reported that it was announced in and made a part of these Minutes. (Exhibit D).

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The main building of the Government of the District of Columbia, during the fiscal year

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4. BUS TERMINAL PROJECT: The Secretary reported that on June 11, 1953, a newspaper account appeared in the Washington Evening Star of the Bus Terminal Project, proposed to be built on the square at Tenth and D Streets, N.W.

which was brought to the attention of the Commission, confidentially, at the meeting on May 15th. The information is now no longer restricted in the

after of publicity. The Secretary reported that it was announced in

the Times Herald on May 23, 1953, that the National Capital Planning Commission had disapproved the erection of a bridge on the extension of E Street across the Theodore Roosevelt Island and the Potomac River.

The Commission noted the action taken, and agreed that a letter be sent to the Commissioners of the District of Columbia accordingly. (Exhibit B).

6. MARBLE VERSUS GRANITE: Under date of June 2, 1953, the following letter was received from the Department of Commerce:

Dear Mr. Finley:

In connection with our work in the Department of Commerce, we have run into a problem which requires some analysis as to the merits of marble versus granite as a building stone.

We would appreciate it very much if you could give us a brief note as to your opinion in this matter. As far as you know, you might include a word on relative costs of the two materials. I believe emphasis should be placed on a comparison as to durability of the two stones.

We would appreciate any assistance you can give us on this matter.

Sincerely,
B. Allen Rowland,
Special Assistant to the Secretary.

Copies of the letter were sent to the members of the Commission for comment. The subject was discussed briefly and the replies were embodied in a letter to Mr. Rowland. (Exhibit C and C-1).

7. PLANS FOR THE WHITE HOUSE, EAST ENTRANCE: Chairman Finley reported that a few days ago Mr. Crim, Chief Usher of the White House, asked him to view the East Entrance of the White House, which had been left in an unfinished condition for lack of funds. Sketches were made by the Office of National Capital Parks, National Park Service, to improve these conditions.

Mr. William M. Haussmann, Architect in the Office of National Capital Parks, had made drawings, and presented them to the Commission for comment. He explained the drawings fully and a copy of his statements is attached hereto and made a part of these Minutes. (Exhibit D).

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Chairman Finley asked about the doors leading into the Corridor, saying "If you close the entrance to the corridor with a door, what would you do with the arch you have there?"

Mr. Neild replied, "Make the doors full height, I guess." Mr. Haussmann said, "About 10 feet. The doors will be open all the time."

With regard to the selection of marble for the floor, Mr. Neild said that the color of the marble should depend on the color of the walls to some extent.

Mr. Haussmann said that that has not been decided by Mrs. Eisenhower.

Chairman Finley asked about the lighting, and Mr. Haussmann said it would be indirect lighting. Mr. de Weldon suggested using wall brackets as being more in keeping with the architecture of the White House than modern fixtures.

Mr. Haussmann commented by saying, "If we can get some good ones."

Chairman Finley asked about the size of the door, as to whether a large door would be satisfactory. Mr. Neild replied, "It would be better than putting a transom across there. I am assuming a door has to be there, and that was admitted to be necessary." A square top was recommended, omitting a pediment.

After some further discussion a report was prepared on the plans and sent to Mr. Crim. (Exhibit E).

8. MILK DRIVERS' UNION HEADQUARTERS BUILDING: Under date of June 18th, the following letter was received from Mr. Chatelain's Office:

June 18, 1953

Commission of Fine Arts,
Interior Department,
Washington, D. C.

Attention: Dr. Caemmerer
My dear sir:

This is to advise that the Milk Drivers Local Union No. 246 does not wish to resubmit a new and simplified brick exterior design for its Headquarters Building at the northeast corner of Third and D Streets, N. W. It is the desire of the Union to develop the cut stone design which was submitted by Mr. Chatelain in April.

Under the circumstances, we have assumed that there is no necessity to appear before your Commission at 10:00 a.m. on June 24, as arranged by Mr. Chatelain, before his departure from the city. Please advise us if our assumption is incorrect, and that an appearance is desirable.

Very truly yours,
Earl V. Gauger.

The Commission expressed regret that the Union prefers a monumental building as proposed, but since they have expressed that preference, the Commission did not rule out the design submitted at the May meeting of the Commission.

However, the Commission recommended some desirable changes in the design. It is to be a four-story building, 48 feet high, 120 feet long on Third Street, 66 feet on D Street, to be faced with limestone and granite base. Mr. Neild said,

"You can hardly reject the design, but the suggestion that the spandrels be changed to stone and the entrance details changed is certainly desirable."

It was recalled that at the May meeting Professor Belluschi had criticized the small windows, and the rather large entrance. He had expressed preference for a brick building.

Mr. Neild said,

"I suggest that we furnish Mr. Chatelain with pertinent remarks concerning the design to which we all agree, I think, and have him prepare a new design, particularly with reference to omitting the spandrels of different material and changing the fenestration, and restudy the entrance, which is shown to be quite large. If he will submit revised sketches, we can give them special attention so as not to delay the project."

This was agreed to by the Commission, and Mr. Chatelain was informed by letter accordingly. (Exhibit F).

9. ST. AVOLD MILITARY WORLD WAR II CEMETERY: Under date of May 19, 1953, the following letter was received from Mr. John F. Harbeson, Consulting Architect of the American Battle Monuments Commission:

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sity to appear before your Commission at 10:00 a.m. on June 24, as
Under the circumstances, we have assumed that there is no neces-

to design the historical war maps at the Memorial:

PIERRE BOURDELLE

139 West 54th Street, New York City, graduate of the Sorbonne at Paris, studied art under Emil Antoine Bourdelle, the sculptor, and at Florence and London. He has designed maps for Cincinnati Union Terminal, at the Texas Centennial Exhibition, on several passenger ships, and on several passenger trains. He has been given Battle Monuments approval after an examination of his work by General North; we place his name before you with our endorsement.

Under separate cover we send you a large brochure containing photographs of his work.

Sincerely,
John F. Harbeson.

A copy of the letter was sent to Mr. Biddle for his consideration, and Chairman Finley asked him regarding Pierre Bourdelle.

Mr. Biddle replied, "He is a very able painter, an adequate map man, competent to do a historical map." The brochure, which was quite large and full of examples of his work, was examined.

Thereupon, on Mr. Biddle's recommendation, the Commission approved the appointment of Pierre Bourdelle as the painter collaborator for this project. (Exhibit G).

10. CANADIAN EMBASSY BUILDING: Under date of June 5, 1953, the following letter was received from Faulkner, Kingsbury and Stenhouse, Associate Architects for this project, represented by Mr. John W. Stenhouse:

Dear Mr. Caemmerer:

A short while ago I called you relative to the presentation of drawings, in their preliminary stage, to the Fine Arts Commission for criticism. At that time we had not received approved preliminary drawings so were not in a position to come before the Commission meeting in May. However, we now have these plans and I am forwarding them to you in duplicate.

The Government of Canada is very anxious that the building they propose to erect shall meet with the approval of the Fine Arts Commission.

We would appreciate having you notify us of the time and place of any meeting at which this project will be considered so that we may attend as well as a representative of the Government of Canada.

Sincerely,
John W. Stenhouse.

The Secretary stated that he arranged for an appointment by letter of June 8th, and asked for certain additional information, which Mr. Stenhouse furnished with letter of June 17th, as follows:

Thank you indeed for your letter of June 8th last. In answer to your request for additional information concerning the proposed building I am enclosing a set of the approved preliminary material and a photograph of a rendering. I have just received a plot plan in more detail and an elevation of the retaining wall facing on the park. These I am also enclosing.

Since this rendering was made the balcony on the Massachusetts Avenue elevation has been removed and the flag poles lowered to the position shown on the drawings.

If information you would like seems still to be missing, please let me know and I shall endeavor to obtain it for you.

It was noted that the building will stand at 2410 Massachusetts Avenue, with the main facade facing the Avenue and the rear, the Rock Creek Parkway. Those who accompanied Mr. Stenhouse were Mr. Morris, of Marani & Morris, Architects, of Toronto, Brigadier Bishop and Captain Milligan, of the Canadian Joint Staff, representing the Government of Canada.

Mr. Morris explained the design briefly, and presented a photograph of the perspective. It is to be a rather large building, faced with limestone on four sides. The windows are double hung in wood. He said the reason they have done them in wood is on account of the air conditioning problem. "It makes them a little bit easier to handle than the metal, although you could not have as much trouble with that kind of thing as we do. We air condition a building in the wintertime and we have to watch for frosting, which is quite a problem."

Chairman Finley said he considered it a very handsome building and that it will be an ornament to the park. Mr. Morris said that he was happy to hear that, and Brigadier Bishop said, "As a representative of the owner, I can also say very expensive."

Chairman Finley remarked that doubtless Mr. Stenhouse is anxious to have a permit so as to proceed with the building. Mr. Stenhouse replied--

The committee stated that it was arranged for an appointment on October 1st, 1914, and that the committee had been instructed to advise the Board of the results of its deliberations.

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Who accompanied Mr. Stenhouse were Mr. Morris, of Morris & Morris, Architects, of Toronto, Brigadier Bishop and Captain Milligan, of the Canadian Joint Committee, representing the Government of Canada.

Mr. Morris explained the design briefly, and presented a photograph of the building. It is to be a two-story building, with a central entrance on the south side. The windows are double hung in wood. He said the reason they have done this is on account of the air conditioning system. The building is to be a very simple design, with a central entrance, and a small porch on the south side. The building is to be a very simple design, with a central entrance, and a small porch on the south side.

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Chairman Finley remarked that doubtless Mr. Stenhouse is anxious to have the building so as to proceed with the building. Mr. Stenhouse replied—

The schedule is very tight and we of course wanted to have your opinion before we went too far, thinking there might be some very drastic changes, but hoping there would not be. And the schedule is such that we want to start excavating almost literally tomorrow.

Mr. Neild said, "Personally I am ready to approve it," and so recommended.

The motion was seconded. (Exhibit H). It is a well-designed building and it was thought Dean Hudnut and Prof. Belluschi would concur.

11. MARINE CORPS WAR MEMORIAL: The Secretary reported that Congress has enacted legislation, approved June 16, 1953, permitting the erection of the Marine Memorial (Iwo Jima) outside of the District of Columbia; that the vote on the Bill, H. J. Res. 157, was unanimous in both House and Senate, and that the Report on the Bill, H. R. 424, indicated that Congress concurred in erecting the Memorial on Government land adjacent to the north boundary of the Arlington National Cemetery, without however placing it on the axis of the Mall.

Mr. de Weldon has advised that the Memorial depicts the Flag Raising at Iwo Jima, and will be $34\frac{1}{2}$ feet high--two feet higher than the statuary on the bridge at the Lincoln Memorial Plaza. The pedestal will be $10\frac{1}{2}$ feet high. It has a length of 60 feet and a width of 44 feet. Dark granite is proposed.

Mr. Neild made the design of the pedestal; he said in conference with members of the Commission. Mr. Neild recommended strongly that a landscape plan be prepared as soon as possible, showing the actual location of the Memorial and the park area, as well as the parade ground, as proposed.

Thereupon Chairman Finley read the following letter received from Major General Edson, U. S. Marine Corps, Retired, President of the Marine Corps Memorial Foundation, Incorporated, dated June 22, 1953:

Dear Mr. Finley:

June 22, 1953

"On behalf of the Board of Directors of the Marine Corps War Memorial Foundation, Incorporated, I have the honor to request that, as provided in Public Law 157, 80th Congress, as amended, the

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monial Foundation, Incorporated, dated June 23, 1953:

"On behalf of the Board of Directors of the Marine Corps War
Memorial Foundation, Incorporated, I have the honor to request that,
as provided in Public Law 157, 80th Congress, as amended, the

Commission of Fine Arts approve the allocation of a suitable site for the erection of the Memorial 'In honor and in commemoration of the men of the United States Marine Corps who have given their lives to their country.'

"It is specifically requested that the Commission reserve for this purpose the entire tract of land now owned by the Government which is located immediately to the north, and adjacent to the north boundary, of Arlington Memorial Cemetery.

"This site is considered to be eminently appropriate for the heroic statue of the flag-raising on Mt. Suribachi, Iwo Jima, sculptured by Mr. Felix de Weldon. While honoring the Marine Corps dead of all wars, its nature is such that it is an inspiration to the loyalty and patriotism of all who view it.

"It is realized that the statue itself will require only a small part of the tract of land requested. On the other hand, it is believed that the entire tract should be set aside as part of the national park system in order to prevent the encroachment of other buildings or edifices which would detract from the grandeur of the memorial.

"This request is made in accordance with Public Law 66, signed by the President on June 16, 1953, a copy of which is enclosed herewith. Your attention is also invited to the enclosed copy of Report 424 of the Committee on House Administration to accompany House Joint Resolution 157, amending the Act of July 1, 1947 (61 Stat. 242).

Respectfully,
Merritt A. Edson,
Major General U. S. Marine Corps, Retired."

The Act approved June 16, 1953, is a Joint Resolution of the Congress and reads as follows:

"RESOLVED, That the first section of the Act authorizing the erection of a memorial to the Marine Corps dead, approved July 1, 1947 (62 Stat. 242) as amended, is amended, by inserting after the words "District of Columbia" the words "or immediate vicinity."

In other words, that law permits the Memorial to be erected outside of the District of Columbia but near it.

Chairman Finley said, "I think it is very wise to reserve the tract as a park, or would there be any question of it being taken into Arlington Cemetery?"

Mr. de Weldon replied, "It could be taken into Arlington Cemetery later on but for the time being it would be public park."

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After some further discussion it was decided to approve the design of the pedestal, and recommend that a landscape plan be prepared as soon as possible showing the actual location of the Memorial. As for the site, attention was called to the fact that Congress had acted in this matter by Report No. 424 above mentioned. A letter was sent accordingly to the Commandant of the Marine Corps, General Shepherd, (Exhibit I), and to Major General Edson, Ret'd. (Exhibit J).

Mr. de Weldon said:

General Edson is the famous hero who led the Edson Raiders at the beginning of the war and received the Congressional Medal of Honor for jumping behind the enemy lines with a group of 800 men.

12. MURAL PAINTING, GENERAL ACCOUNTING OFFICE: Mr. David Persina, Chief of Design, Public Buildings Administration, accompanied by John Chapman Lewis, presented a sketch by Mr. Lewis for a mural painting in the private office of the Comptroller General of the United States. The painting is to measure 10' 6" x 5' 7" and will illustrate the tulip industry in North Carolina, including the method of sorting the bulbs, and method of shipment. Mr. Lewis said during the severe flood in Holland last year the State of North Carolina sent 70,000 tulip bulbs to Holland to replace thousands that were lost there.

Chairman Finley asked where in North Carolina the tulip industry is located. Mr. Lewis, who said his people come from North Carolina near the Coast, but that the tulip section is inland, near Little Washington.

Thereupon, on motion of Mr. de Weldon, seconded by Mr. Biddle, the sketch was approved. (Exhibit K).

13. DISTRICT OF COLUMBIA MEDICAL CENTER: Mr. Persina invited the Commission to view the model of the District of Columbia Medical Center, which the Public Buildings Service had placed on exhibition in the Office of the National Capital Planning Commission. The design had been approved by the Commission of Fine Arts several months ago.

After the design was approved, it was decided to approve the design of the Memorial, and recommend that a landscape plan be prepared as soon as possible showing the actual location of the Memorial. As for the site, attention was led to the fact that Congress had acted in this matter by Report No. 424. A letter was sent accordingly to the Commandant of the

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General Edson is the famous hero who led the Edison Raiders at the beginning of the war and received the Congressional Medal of Honor for jumping behind the enemy lines with a group of 800 men.

Design, Public Buildings Administration, accompanied by John Chapman Lewis, presented a sketch by Mr. Lewis for a mural painting in the private office of the Comptroller General of the United States. The painting is to measure 10' x 5' 7" and will illustrate the tulip industry in North Carolina, including the method of sorting the bulbs, and method of shipment. Mr. Lewis said during the severe flood in Holland last year the State of North Carolina sent 1,000 tulip bulbs to Holland to replace thousands that were lost there. Chairman Finley asked where in North Carolina the tulip industry is located. Mr. Lewis, who said his people come from North Carolina near the sea, but that the tulip section is inland, near Little Washington.

Thereupon, on motion of Mr. de Weldon, seconded by Mr. Biddle, the sketch was approved. (Exhibit K).

12. DISTRICT OF COLUMBIA MEDICAL CENTER: Mr. Perkins invited the Commission to view the model of the District of Columbia Medical Center, which the Public Buildings Service had placed on exhibition in the Office of the National Capital Planning Commission. The design had been approved by the Commission

Five days several months ago.

The Commission were pleased to inspect the model. The hospital is to accommodate 800 patients.

The hospital is to be built at the south end of the Soldiers' Home Grounds, and is designed to be in the contemporary style of architecture.

14. FREER GALLERY OF ART: The Commission visited the Freer Gallery of Art, where Director A. G. Wenley presented two very beautiful Japanese Screens painted about the 15th Century. In approving them, the Commission expressed delight in seeing them. (Exhibit L).

15. ZONING IN "OLD GEORGETOWN": Chairman Finley read the following Memorandum which he had received from the Secretary:

Memorandum for Mr. Finley: June 16, 1953

About two weeks ago I received a telephone call from a real estate office in Georgetown about possible building developments there. I was asked to state how high a building the Committee on Old Georgetown would allow, if someone were to buy a lot at Wisconsin Avenue and O Streets, Northwest, and wanted to erect an apartment thereon. It was stated that the cost of the land would be high; and naturally the owner of the lot would want to build as high as possible. Under the Zoning Regulations, the owner could build to a height of 60 feet.

Similarly, the question of height of a proposed apartment was raised also for a structure south of H Street along the waterfront in Georgetown. The area is zoned second commercial; and as ascertained from the Zoning Commission, the owner of land in that area could build to a height of 90 feet.

The Committee on Old Georgetown considers this situation quite disturbing, and one that should be made the subject of careful study.

I was asked to bring this matter to your attention, and you may wish to bring up the subject at the meeting on June 24 for any comments or suggestions.

In the meantime, I am arranging with the Zoning Commission to secure a "Zoning Height Map" of the Old Georgetown area.

H. P. Caemmerer.

The Secretary stated that he received a letter from Mr. Peets sent from Milwaukee under date of June 15th, stating that he could not attend this

The Committee was pleased to accept the plan, and the hospital is to be built at the south end of the Soldiers' Home Grounds,

and is designed to be in the contemporary style of architecture.

The hospital is to be built at the south end of the Soldiers' Home Grounds,

and is designed to be in the contemporary style of architecture.

14. FRENCH GALLERY OF ART: The Commission visited the French Gallery of Art,

and is designed to be in the contemporary style of architecture.

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slight in seeing them. (Exhibit I).

15. ZONING IN "OLD GEORGETOWN": Chairman Finley read the following memo-

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Also, the question of height of a proposed building raised also for a structure south of M Street along the waterfront in Georgetown. The area is zoned second commercial; and as ascertained from the Zoning Commission, the owner of land in that area could build to a height of 90 feet.

The Committee on Old Georgetown considers this situation quite disturbing, and one that should be made the subject of careful study.

I was asked to bring this matter to your attention, and you may wish to bring up the subject at the meeting on June 24 for any comments or suggestions.

In the meantime, I am arranging with the Zoning Commission to have a "Zoning Height Map" of the Old Georgetown area.

The Secretary stated that he received a letter from Mr. Foster sent from

Albany under date of June 15th, stating that he could not attend this

meeting of the Commission, and asking if there is any matter pending that should have his attention. He was informed of the matter above described and replied:

"As to the property on Wisconsin Avenue at O Street—I assume that the building will be restricted to five stories, which will make less than the 60' height limit. I think the best course is to take an attitude of cooperation with the owner, so that he will submit preliminary plans. A great effort should be made to secure a simple design, in good residential scale, using red brick. The aim should be to secure an inconspicuous building, rather than to emphasize the Colonial aspect.

"If there is public indignation, so much the better, because that may make the owner more amenable to suggestions. Later on, the indignation may be directed toward the Commission of Fine Arts, but that is better than to have a law suit.

"In all of this there should be cooperation between the Commission and the Committee of Advisory Architects, to whom we owe so much."

The Commission concurred in these comments by Mr. Peets.

16. PORTRAIT OF MONTGOMERY BLAIR: Under date of June 3, 1953, the following letter was received from the Post Office Department:

The Commission of Fine Arts,
Washington, D. C.

June 3, 1953

Gentlemen:

It will be appreciated if you can furnish for the Postmaster General the names and addresses of five reputable portrait painters located in Washington, Philadelphia or New York.

Very truly yours,
E. B. Jackson, Chief Clerk,
and Personnel Director.

Subsequent inquiry of Mr. Jackson disclosed that the Department desires a portrait of Montgomery Blair, Postmaster General in the Cabinet of Abraham Lincoln, which is to be placed in a Gallery of the International Postal Union at Geneva, Switzerland, to commemorate Montgomery Blair's services in the establishment of the International Postal Union. Mr. Jackson has the sum of \$1500 available to paint the portrait, and no frame is needed.

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"As to the property on Wisconsin Avenue at O Street—I assume that the building will be restricted to five stories, which will make less than the 60' height limit. I think the best course is to take an attitude of cooperation with the owner, so that he will submit preliminary plans. A great effort should be made to secure a simple design, in good residential scale, using red brick. The aim should be to secure an inconspicuous building, rather than to emphasize the Colonial aspect.

"If there is public indignation, so much the better, because that indignation may be directed toward the Commission of Fine Arts, but that is better than to have a law suit.

and the Committee of Advisory Architects, to whom we owe so much.

The Commission concurred in these comments by Mr. Peets.

16. PORTRAIT OF MONTGOMERY BLAIR: Under date of June 3, 1923, the fol-

lowing letter was received from the Post Office Department:

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June 3, 1923

Gentlemen:

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Chairman Finley stated that he had a talk with Mr. Jackson about this matter and had suggested a copy of the portrait by Sully, the one in the Blair House now; Mr. Jackson felt that would be a very good solution. "I sent him this photograph of the portrait, which is owned by Dr. Montgomery Blair, the grandson of the Postmaster General, and Mr. Jackson liked it very much. Then someone in the Department thought it depicted Mr. Blair as a very young man (Mr. Blair was 32 years of age when the portrait was painted by Sully), and they expressed preference for a portrait depicting him as an older man. So they have submitted these photographs, taken when Mr. Blair was an older man."

Mr. Biddle felt it was up to them as to whether they select a portrait of a younger or an older man.. Mr. Biddle suggested five good portrait painters, whose names and addresses were sent to Mr. Jackson. (Exhibit M).

17. LIST OF PAINTERS AND SCULPTORS FOR AN ARCHIVES: Mr. Biddle said that he found it rather difficult to recommend painters for commissions, especially from among the younger men, and that when it comes to portrait painters who are competent, that is even more difficult.

Mr. Neild suggested that a list be prepared, of both painters and sculptors, and that an "Archive" be kept in the Office of the Commission.

The Commission concurred in Mr. Neild's suggestion. Several artists were listed for the beginning of a file for future reference.

18. ART AND GOVERNMENT: Under date of June 18, 1953, the Commission received a letter from Congressman Howell, (Exhibit N), and copies of H. R. 5397 being a revised Bill concerning the establishment of a proposed War Memorial Commission. Section 20 of the Bill had been considerably revised.

It was noted that the bill provides that \$1,000,000 is to be appropriated the first year, and as much as \$20,000,000 a year subsequently.

In general, the Commission felt that this draft of the bill was not an improvement over the previous one, that it is "political" in character, in that

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now; Mr. Jackson felt that would be a very good solution. "I sent him
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ors, and that an "Archive" be kept in the Office of the Commission.
The Commission concurred in Mr. Neild's suggestion. Several artists were
listed for the beginning of a file for future reference.

13. ART AND GOVERNMENT: Under date of June 18, 1903, the Commission re-
ceived a letter from Congressman Howell, (Exhibit N), and copies of H. R. 5297
and a revised Bill concerning the establishment of a proposed National
Commission. Section 20 of the Bill had been considerably revised.

It was noted that the bill provides that \$1,000,000 is to be appropriated
the first year, and as much as \$20,000,000 a year subsequently.

In general, the Commission felt that this draft of the bill was not an im-
provement over the previous one, that it is "political" in character, in that

members of the new Commission must be confirmed by the Senate; and it is unwieldy, since there will be as many as 30 members on the Commission; that to expect unanimity from such a large group of artists and ex officio members was thought to be impossible. The Commission also objected to placing so much power in one man--the Director of the National Collection of Fine Arts--for the erection and decoration of public buildings.

Chairman Finley said he did not believe the Bill would be enacted into law, since a similar Bill, S. 1109, had been disapproved by the Bureau of the Budget several months ago; that he would acknowledge receipt of the letter, (Exhibit N-1), and say that a formal reply from the Commission would be sent later to Congressman Howell.

19. ELEMENTARY SCHOOL BUILDINGS: Mr. Merrel A. Coe, Municipal Architect, submitted designs for two school buildings:

(a) Elementary School, Morris and Elvans Road, S. E.

(b) Elementary School, East Capitol and 56th Street.

The designs were inspected by Mr. Neild, who discussed them with Mr. Coe. Mr. Neild offered several suggestions in matters of detail. The designs were approved, subject to submission of sketches showing that the changes suggested had been embodied in the design. (Exhibit O).

20. NEW CENTRAL LIBRARY, DISTRICT OF COLUMBIA: Chairman Finley asked Mr. Coe if there have been any further developments regarding the proposed new Central Public Library; and stated that the unsightly conditions on the north side of Pennsylvania Avenue at Sixth Street should be remedied. He said that 250,000 persons visited the National Gallery of Art during the past month of May, which is an indication that thousands of persons come to this section of the city, regardless of what the City Librarian may think about the library site at Sixth Street and Pennsylvania Avenue.

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side of Pennsylvania Avenue at Sixth Street should be remedied. He said that
1,000 persons visited the National Gallery of Art during the past month of
which is an indication that thousands of persons come to this section of
the city, regardless of what the City Librarian may think about the library
at Sixth Street and Pennsylvania Avenue.

Mr. Coe said that there have been no new developments in the matter of the Mount Vernon Square project, excepting what the Board of Trustees of the Public Library may be doing in the matter under the direction of Mr. Atwood, President of the Library Board.

Thereupon, Chairman Finley showed Mr. Coe a newspaper clipping from the Evening Star of April 12, 1953, showing a model of the proposed new library building to cover the entire Mount Vernon Square. Mr. Coe said he had not seen it and knows nothing about it.

The Commission suggested that Chairman Finley talk with Mr. Atwood concerning the matter when it is convenient for him to do so.

(Attention is called to a letter received from the Director of the National Park Service on the subject. (Exhibit P).)

21. REPORT ON ART AND GOVERNMENT: The Secretary reported that the Government Printing Office has given definite assurance that the Report on Art and Government will be available for distribution, to the extent of 1200 copies, on Friday July 10, 1953. The Superintendent of Documents is having 2,500 copies printed for sale to the public.

Envelopes are being addressed to the Members of Congress, both House and Senate, officials of the Government and leaders in the arts in this country.

Chairman Finley said that he would have a statement about the report to give the newspapers as soon as the printed document is received, and a copy thereof has been given to the President.

The Commission were pleased to hear this.

22. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on Friday, September 25, 1953.

Chairman Finley said he would be in Europe from July 23, to September 21, and that in interim Mr. Neild would serve as Acting Chairman. It is not proposed to hold a meeting of the Commission during July and August, unless something very urgent should require it.

The Commission adjourned at 4:00 p.m.

Mr. Goe said that there have been no new developments in the matter of the Vernon Square project, excepting what the Board of Trustees of the Public Library may be doing in the matter under the direction of Mr. Atwood, President of the Library Board.

Thereupon, Chairman Finley showed Mr. Goe a newspaper clipping from the Evening Star of April 12, 1923, showing a model of the proposed new library building to cover the entire Mount Vernon Square. Mr. Goe said he had not seen it and knows nothing about it.

The Commission suggested that Chairman Finley talk with Mr. Atwood concerning the matter when it is convenient for him to do so.

(Attention is called to a letter received from the Director of the National Park Service on the subject. (Exhibit P).)

21. REPORT ON ART AND GOVERNMENT: The Secretary reported that the Government Printing Office has given definite assurance that the report on art and government will be available for distribution, to the extent of 1,000 copies, on May 15, 1923. The Superintendent of Documents is having 2,500 copies printed for sale to the public.

Envelopes are being addressed to the Members of Congress, both House and Senate, officials of the Government and leaders in the arts in this country.

Chairman Finley said that he would have a statement about the report to the newspapers as soon as the printed document is received, and a copy thereof has been given to the President.

The Commission were pleased to hear this.

22. Mr. Goe said that he had been in the city of Washington, D. C., and had seen the model of the proposed new library building to cover the entire Mount Vernon Square. He said that he had not seen it and knows nothing about it.

Chairman Finley said he would be in the city of Washington, D. C., that in interim Mr. Reid would serve as Secretary of the Commission and to hold a meeting of the Commission at Washington, D. C., during very urgent should require.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear Mr. Churchill:

In behalf of the Commission of Fine Arts, I wish to thank you for having sent to this Commission drawings and descriptive material concerning the Potomac Parkway Plaza project.

The Commission will give these drawings careful study and will be glad to hear from you when the project has reached a more definite stage of development.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.

David E. Finley,
Chairman.

Mr. Chester L. Churchill,
Executive Director,
Potomac Parkway Plaza,
Development Company,
30 Rockefeller Plaza,
New York 20, New York.

COPY

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Washington D. C.

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The Commission will give these drawings care-
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For The Commission of Fine Arts:

Sincerely yours,

Walter D. Dill
Chairman

Mr. Chester L. Churchill,
Potomac Parkway Plaza
Development Company,
30 Rockefeller Plaza,
New York 20, New York.

C O P Y

THE COMMISSION OF FINE ARTS
7000 INTERIOR DEPARTMENT BUILDING
WASHINGTON 25, D. C.

June 30, 1957

Dear Sirs:

The Commission of Fine Arts have been informed that the National Capital Planning Commission have vetoed the project, presented to that Commission, for the construction of a Bridge on the extension of E Street, across Theodore Roosevelt Island and the Potomac River.

The Commission have taken cognizance of the fact that Theodore Roosevelt Island commemorates a President of the United States and that it was accepted as such from the Theodore Roosevelt Memorial Association by appropriate legislation of the Congress.

Theodore Roosevelt Island has an important place in the Plan of the National Capital, being on the axis of the Mall; and it is also one of the most beautiful natural park areas in the City of Washington. Therefore the Commission of Fine Arts, at their meeting on June 24, 1953, fully concurred in the action of the National Capital Planning Commission in this matter.

It would seem that a better site for a bridge in this locality would be one parallel to the Francis Scott Key Bridge, if the need of a bridge in this section of the City is imminent.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

The Board of Commissioners,
of the District of Columbia,
Washington 25, D. C.

THE UNIVERSITY OF CHICAGO
LIBRARY

1964. 10. 12.

Received from the University of Chicago Library
the following books for the year 1964.
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LETTER TO THE D. C. COMMISSIONERS

REGARDING THE E STREET BRIDGE

TO BE SENT LATER

LETTERS TO THE D. C. COMMISSIONERS
REGARDING THE E STREET BRIDGE

TO BE SENT LATER

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 24, 1953

Dear Mr. Rowland:

Your letter of June 2, requesting to be advised as to the merits of marble versus granite as a building stone, was considered by the Commission of Fine Arts at its meeting today.

Where the material is exposed to the elements, granite is considered to be more permanent than marble. In general, also, granite is more expensive than marble. On the other hand, marble has the greater beauty and variety.

The question is too broad for a detailed answer without more information as to the condition under which the two materials are to be compared. A decision must rest on many factors peculiar to the problem, including climate, budget, purpose, suitability, and harmony with other surrounding materials.

Granite's unchallenged qualities as a high-grade building material have long been recognized by architects and engineers. Its natural qualifications of exceptional strength and durability, its inherent beauty and character are well-known facts. Recent technological developments have resulted in new methods of quarrying and fabrication of granite, thereby reducing cost and widening its field of application. Granite is available in a wide range of colors and textures.

As for marble, never yet has marble been found wanting in adaptability to architectural design. From the ancients and the classics to the modern trend it is foremost, serving artistic and practical demands. Nature's inimitable quality in the wide range of colors of different marbles, the

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Washington, D. C.

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Mr. B. Allen Rowland

- 2 -

June 24, 1953

subtle veining gives the decorative effect desired. Centuries of use for exteriors establishes permanence, though there are some marbles which can only be used in the interior.

As above stated, granite will outlast marble; it is an igneous rock. But marble has been known to last for 2500 years, as in the Parthenon, the Theseum, the Roman Temple at Nismes.

For The Commission of Fine Arts:

Sincerely yours,

David E. Finley,
Chairman.

Mr. B. Allen Rowland,
Special Assistant to
the Secretary,
Department of Commerce,
Washington 25, D. C.

June 24, 1922

- 2 -

Mr. E. Allen Rowland

marble veining gives the decorative effect desired. Centuries of use for exterior sculptures demonstrate that these are some marbles which can only be used in the interior.

As above stated, granite will outlast marble; it is an igneous rock.

This marble has been known to last for 2500 years, as in the Parthenon; the

theater, the House, Temple at Athens.

For The Commission of Fine Arts:

Sincerely yours,

David H. Kimball,
Secretary.

Mr. E. Allen Rowland,
Special Assistant to
the Secretary,
Department of Commerce,
Washington 25, D. C.

C O P Y

DEPARTMENT OF COMMERCE
Office of the Secretary
Washington 25, D. C.

June 25, 1953

Dear Mr. Finley:

Many thanks for your letter of June 24,
written in reply to our inquiry of June 2 concerning
the relative merits of marble versus granite as a
building stone.

Your cooperation in this matter is greatly
appreciated. I feel certain that the information
you so kindly furnished will prove extremely helpful
in the solution of our problem regarding this question.

Sincerely,

Sgd.

B. Allen Rowland
Special Assistant to the Secretary

Mr. David E. Finley
Chairman, the Commission of Fine Arts,
Interior Department Building
Washington 25, D. C.

DEPARTMENT OF COMMERCE
Office of the Secretary
Washington 25, D. C.

June 25, 1953

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Sincerely,

sgt.

W. Allen Rowland

Special Assistant to the Secretary

Mr. David E. Finley
Chairman, the Commission of Fine Arts,
Interior Department Building
Washington 25, D. C.

DISCUSSION CONCERNING PLANS FOR EAST ENTRANCE TO THE WHITE HOUSE

MR. CAEMMERER: Mr. Haussmann is here.

CHAIRMAN FINLEY: Mr. Haussmann is from —

MR. CAEMMERER: Architect from the National Capital Parks.

CHAIRMAN FINLEY: Which has charge of the White House and would make any designs for alterations.

MR. CAEMMERER: To fix things up at the East entrance, I understand.

CHAIRMAN FINLEY: Merely to continue the work that should have been done by the Commission on the Renovation of the White House but they had no funds. It is going to make a more presentable appearance of the offices at the east entrance.

MR. NEILD: How about Mr. Winslow?

MR. CAEMMERER: Mr. Winslow is retired and Mr. Haussmann really is now doing the work.

CHAIRMAN FINLEY: Has Mr. Winslow retired?

MR. CAEMMERER: Yes.

CHAIRMAN FINLEY: From the Capital Parks Service.

MR. CAEMMERER: From the Public Buildings Office and in other words he is in private practice.

CHAIRMAN FINLEY: I did not realize that. I knew that there is no resident White House architect such as Mr. Winslow was in the last few years but they feel that the architectural work at the White House would be at a minimum for many years, so whatever is done is done by the Park Service and this has been done by Mr. Haussmann.

Mr. Haussman, I understand you have some designs for the East Entrance to the offices. I was saying to the Commission, I was hopeful this could be done even before this because the present state of the east wing of the

MR. WINSLOW: Mr. Hausmann is here.

CHAIRMAN FINLEY: Mr. Hausmann is from —

MR. CAMMERER: Architect from the National Capital Parks.

CHAIRMAN FINLEY: What has change of the whole House and would make

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um for many years, so whatever is done is done by the Park Service and this

has been done by Mr. Hausmann.

MR. HANSMAN: I understand you have some designs for the East Entrance

to the office. I was saying to the Commission, I was hopeful this could

be done even before this because the present state of the east wing of the

White House is not very satisfactory. It never was finished during the war, is that not true?

MR. HAUSSMANN: That is correct. This might perhaps explain what the situation is here.

As one approaches from East Executive Avenue, there is a porte cochere; and through the middle of this structure there is a lobby. The building was built in the early part of the war and it is a reinforced concrete structure with Indiana limestone facing outside. Inside, it was never completed. The raw concrete walls have been left precisely as they were. Some of the openings which were planned for future disposition have been filled in with the gypsum board and studs. They use this space as an entrance for guests for social affairs. They enter through this door and come into the White House this way. It makes a very poor impression on the part of anyone who enters — concrete painted with pale green, pipes go back and forth and across, and the whole thing is rather hideous looking.

It has been suggested that an effort be made to surface these walls with some adequate treatment which would increase the dignity of the space and we are carrying this treatment back although at a reduced scale through these corridors so that as you stand here and look either way, the entire treatment is more or less homogeneous.

I am presenting an adaptation of the architect's original plan here in order to show what the location of the proposed work was. Now, what we have here, then, as one looks at the illustration of the lobby down through one of the cross corridors, is the lobby itself; this is the treatment of one of the walls, the opposite one of which would be precisely the same. An opening here leads down into the corridor; the corridors themselves would be

the house is not very satisfactory. It never was finished during the war.

It is not very

MR. HAUSMANN: That is correct. This might perhaps explain what the location is here.

As one approaches from East Executive Avenue, there is a porte cochere;

and through the middle of this structure there is a lobby. The building

is built in the early part of the war and it is a reinforced concrete structure.

are with Indiana limestone facing outside. Inside, it was never completed.

the raw concrete walls have been left precisely as they were. Some of the

interior walls were painted for a time, but they have since been left as they

are gypsum board and studs. They use this space as an entrance for guests

for social affairs. They enter through this door and come into the White

House this way. It makes a very poor impression on the part of anyone who

enters — concrete painted with pale green, pipes go back and forth and

cross, and the whole thing is rather hideous looking.

It has been suggested that an effort be made to surface these walls

with some adequate treatment which would increase the dignity of the space

and we are carrying this treatment back although at a reduced scale through

these corridors so that as you stand here and look either way, the entire

impression is not so bad.

I am presenting an adaptation of the architect's original plan here in

order to show what the location of the proposed work was. Now, what we have

here, then, as one looks at the illustration of the lobby down through one

of the cross corridors, is the lobby itself; this is the treatment of one of

the walls, the opposite one of which would be precisely the same. An open-

ing here leads down into the corridor; the corridors themselves would be

treated very simply. An air conditioning duct runs the whole length of the cross corridor. We plan to treat the corridors themselves very simply, plastering the walls for the most part and using wainscoting and doors to match those in the lobby.

The floor, which is at present wood and not in very good condition, is over the top of a heavy concrete slab. We propose to remove it and replace it with a marble tile floor in the lobby only and probably to replace the existing wood floor in the cross corridors.

There has been one slight modification which came up just a few days ago at the request of some of the people in the White House and that is that the openings into the corridors be provided with doors so that it would be possible to close the lobby off completely from the adjoining corridors — this we are now planning to do. The treatment in the lobby will be precisely as we see it here; it would remain completely unchanged but we would fill in the segmental opening with doors.

We have some existing things to contend with; the steps are there at present and this treatment of limestone piers is permanent, and could be changed only at considerable expense. So we thought we would make use of what was there and have repeated this motive so as to divide it off into two bays with the cross corridor.

The lighting represents a problem. The ceiling is rather low and we have attempted to solve it by recessing a cold lighting system in it. That will give us approximately half of the quantity of light that we need—about eight foot-candles. Since we should have about 15 or 20, the rest of it will come through the medium of down-lights which will be recessed in locations to be worked out with our electrical engineer. It is possible that

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we may use some which are of the pin-hole type which will not show from below but which will produce a fairly good quantity of light. If we introduce them in the soffits of the beams, ^{and} it may be necessary, they will not be as we have shown here, a full panel in length, but probably three or four in the center, the type of thing which will spread the light out.

This perspective indicates rather vaguely a color scheme and I am happy it was as vague as it was because Mrs. Eisenhower is rather undetermined as to precisely how she would like to have the panelling finished. We understand she is rather fond of a shade of green which has become known in the press as "Eisenhower Green." I should personally prefer to have it done in a grayish-blue, that type of grayish-blue which becomes lavender as the light affects it or gray or green or blue depending on light conditions.

Mrs. Eisenhower is, however, debating the possibility of having it done in a rather light natural wood tone; and since that is the case, our contract will probably not call for the finish. The material of which it is to be finished, I think, will be birch, which will lend itself to either a painted or natural finish, whichever is decided upon.

I think that is as much of the background as I can give you. I should suppose that the reason for the type of design is fairly obvious. We felt it necessary to tie in, naturally, with the general overall feeling of the structure and there is a little bit of (perhaps I should call it) sentimentality connected with this in that some of the motifs I have used came from a Washington house, one of the few which still exist, from Harewood, West Virginia, near Charles Town. The panel treatment is adapted from that house and the cornice also. The room is about the same height as this one.

CHAIRMAN FINLEY: If you close this with a door, what would you do with the arch you have there?

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CHAIRMAN TWEEDY: If you close this with a door, what would you do with such you have there?

MR. NEILD: Make the doors full height, I guess.

MR. HAUSSMANN: Yes, retain that. It would open into the corridor.

MR. BIDDLE: How high?

MR. HAUSSMANN: About ten feet, I would say.

MR. NEILD: Those doors will be open most of the time?

MR. HAUSSMANN: All the time. I hope they will never close them. But it will make for more flexibility in case they wish to.

CHAIRMAN FINLEY: That is the door that comes in under the porte cochere?

MR. HAUSSMANN: That would not be changed.

MR. NEILD: Selection of marble for the floor would depend on the wood to some extent.

MR. HAUSSMANN: Yes, it will. I hope we can get a decision.

MR. NEILD: It would be the kind of finish most preferable there, painted in light colors rather than natural wood.

MR. HAUSSMANN: I have come to that conclusion myself and I think your expression of opinion might help to get her to reach the same conclusion.

MR. NEILD: You could find some other method of lighting.

MR. HAUSSMANN: I think that may be possible. We have found that we will have sufficient space but in such areas as these —

CHAIRMAN FINLEY: Is that daylight?

MR. HAUSSMANN: No, sir; indirect.

CHAIRMAN FINLEY: What about the ceiling here?

MR. HAUSSMANN: This whole area is filled in solidly with air conditioning. No lights in here. But we probably can introduce lights there and there and there. As I say, they can be of the pinhole type which does not show.

MR. de WELDON: Can you use wall brackets?

MR. WEILD: Make the doors full height, I guess.

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CHAIRMAN FINLEY: That is the door that would be open? We have a doorway

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MR. de WEILD: Can you use wall brackets?

MR. HAUSSMANN: I should dislike to, but we could.

CHAIRMAN FINLEY: I think handsome wall brackets would be more in keeping with that style of architecture than modern fixtures.

MR. HAUSSMANN: If we can get some good ones. Most of them are so atrociously designed. I was trying to get away from any obvious source of light at all. I am not too happy about that. And since we have held to the thought of using the pin-hole type of fixture, we might be able to get adequate lighting in there without doing that.

CHAIRMAN FINLEY: You can get good reproductions of 18th century fixtures at Caldwell's and any of those places.

MR. HAUSSMANN: We would certainly consider that and get away from the other if you don't care for it.

CHAIRMAN FINLEY: You think that large door is satisfactory?

MR. NEILD: I think it would be, David. It would be better than putting a transom across there. I am assuming a door has to be there.

CHAIRMAN FINLEY: Yes, it leads into a corridor and there must be a large door and quite tall.

MR. HAUSSMANN: I do not think it is absolutely necessary to close the corridor off. They feel it would give some privacy. There are offices at the sides of the corridor, you see, and these people frequently work late in the evening at the time when some of these early evening social events take place. They thought it might give them more privacy.

CHAIRMAN FINLEY: I can see the doors but the pediments are rather elaborate, and the cornices, which is so distinctly 18th century that it would not be handled that way so that if you had a straight, a door, more in the feeling of those arches —

MR. NEILD: Without the segment.

MR. HAUSMANN: I should dislike it, but we could.

CHAIRMAN FINLEY: I think handsome well furnished would be more in keeping.

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MR. WEED: I think the

CHAIRMAN FINLEY: Yes, yes.

MR. HAUSSMANN: Yes.

MR. NEILD: If that could be done it would be all right.

CHAIRMAN FINLEY: Wouldn't it be better to have a square top, straight-line top rather than this curve which was done when you thought it was opening into a corridor?

MR. NEILD: It would be entirely all right.

CHAIRMAN FINLEY: I think that would improve it; don't you think so?

MR. NEILD: It could be, it could be. I assumed they were leaving it because it was part of the present construction. But it is on the present construction.

CHAIRMAN FINLEY: A straight line across there. I think a marble floor is very suitable there; it should be marble in the entrance lobby and the color, I should think, would depend on what is decided about the walls.

MR. HAUSSMANN: We might be able to get a decision on the one by bringing out that point. The thing is lacking in this respect, that is, Mrs. Eisenhower's decision on the wall color and if we point out to her through Mr. Crim that we cannot select the marble until she selects the color of the wall, I am sure she will agree.

CHAIRMAN FINLEY: Painted walls present a better appearance there and the upkeep is easier — they can put on a fresh coat any time.

MR. HAUSSMANN: The only objection to the painted finish — I am sure you are even more familiar with this than I am — is what has happened to the State Dining Room. That is a bad situation. The panelling which was originally finished in natural and was a McKim, Mead and White installation in 1902 was cleaned down and repainted and then they put it back in, and since then it has all shrunk leaving unsightly gaps wherever the material is

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MR. HAUSMAN: Yes.

jointed together. They were afraid the same thing is going to happen.

MR. NEILD: Air conditioning does that, but you would think that the old panelling in the dining room 50 years old would be perfectly dry.

MR. HAUSSMANN: Wouldn't you?

CHAIRMAN FINLEY: It is air conditioning that makes it a new situation from the former one. But this would, those doors would be put in or were put in at the same time the air conditioning was. I mean they would be seasoned wood.

MR. HAUSSMANN: I hope so, yes.

CHAIRMAN FINLEY: I don't see why the dado over the doors should shrink any more than the other. None of the panelling in the National Gallery has shrunk.

MR. HAUSSMANN: I thought that was a curious situation, probably something we do not know about; it was old wood, 1902, walnut, I believe.

MR. NEILD: Oak.

MR. BIDDIE: How do you account for that?

MR. HAUSSMANN: Since it has been painted.

MR. NEILD: Not the paint. It is the wood.

MR. BIDDIE: The painting has nothing to do with the shrinking of the wood.

MR. NEILD: That would occur even if it were stained. We usually try to paint the panels before moldings are put on them to allow for that 16th of an inch shrinking.

MR. HAUSSMANN: You can tell exactly where the paint line stops.

CHAIRMAN FINLEY: It was done in a great hurry. I think that paint job in the dining room they were trying to get through by a certain date.

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CHAIRMAN FINLEY: It was done in a great hurry. I think that paint

in the dining room they were trying to get through by a certain date.

MR. NEILD: Probably has something to do with it.

MR. HAUSSMANN: The Dutch Queen was arriving, or some such.

CHAIRMAN FINLEY: Well, gentlemen, what is your opinion? I think the general design is very suitable for the White House as an entrance for the east entrance to the White House, and about all we can say is that we would like to see it painted rather than natural wood; is that the feeling?

MR. NEILD: And the corridor-opening that you suggested would be an improvement.

MR. BIDDLE: Do you want to recommend any color, suggest some neutral shade instead of green?

MR. NEILD: I think the suggestion of a touch of gray-blue would be pleasing.

CHAIRMAN FINLEY: I am wondering if it is necessary to do that?

MR. NEILD: I do not think we should.

CHAIRMAN FINLEY: We must leave that to your office and Mrs. Eisenhower if she has any ideas about it. It seems to me that the color is not terribly important. It can always be painted later if the color selected does not seem to be satisfactory. I assume it would be a light color.

MR. HAUSSMANN: And a neutral color.

CHAIRMAN FINLEY: Why don't we say that we are very glad to approve this design with that slight change in the language, the large door going into the corridor and hope it may be painted in some color to be selected by you or Mrs. Eisenhower. Is that agreeable to everyone?

MR. NEILD: Yes, indeed.

CHAIRMAN FINLEY: I understand you want to get on with your contract as soon as possible.

MR. HAUSSMANN: Yes, we are feverishly at work on it, shall I say?

CHAIRMAN FINLEY: My understanding was that they had hoped to have it ready—are you trying to have it ready when the family returns after the summer holiday? MR. HAUSSMANN: We are trying to.

MR. BIDDLE: Perhaps the something is to white it.

MR. HAUSMAN: The Dutch Queen was arriving, or some such.

CHAIRMAN FINLEY: Well, what is your feeling?

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C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 30, 1953

Dear Mr. Crim:

The Commission of Fine Arts, at their meeting on June 24, 1953, considered the designs, submitted by Mr. William M. Haussmann, architect, of the Office of National Capital Parks, for construction work at the East Entrance to the White House.

The Commission were glad to approve the design. The Commission advise that the color of marble for the floor would depend on the color of the walls; and hope the walls may be painted in a light color, neutral in tone.

The Commission felt that wall brackets would be more appropriate for the White House than indirect lighting.

Also, the Commission suggest that further study be given to the door leading into the corridor. While it is a large door, it would improve its appearance to omit the pediment and segment, and have a square top.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Honorable H. G. Crim,
Chief Usher,
The White House,
Washington, D. C.

THE COMMISSION OF THE DISTRICT OF COLUMBIA
7000 Interior Department Building
Washington, D. C.

June 1, 1923

Dear Mr. Chief:

The Commission of Fine Arts, at their meeting on June 1, 1923, considered the design submitted by Mr. William B. Hennessey, architect, of the Office of Architectural Planning, for the reconstruction of the West Entrance to the White House. The Commission were glad to approve the design. The Commission advise that the color of marble for the floor would depend on the color of the walls; and that the walls may be painted in a light color, neutral in tone. The Commission felt that wall paintings would be out of place for the White House than landscape pictures. Also, the Commission suggest that the floor be given to the floor leading into the corridor. While it is a large door, it would improve the appearance of the entrance and entrance, and have a square top. For the Commission of Fine Arts

Very truly,
W. B. Hennessey
Architect

Hennessey & Co., Inc.
Chief Architect
The White House
Washington, D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 30, 1953

Dear Mr. Chatelain:

The Commission of Fine Arts, at their meeting on June 24, 1953, considered the report made by Mr. Earl V. Gauger, of your office, regarding the Milk Driver's Union Building, proposed for a location at the northeast corner on Third and D Streets, Northwest. It is understood that the Union desires a "cut-stone design" for a building, at that location, which you submitted at the April meeting of the Commission.

The Commission interpose no objection to the erection of a building of this design; however, the Commission ask that you give further study to the entrance, which is exceedingly too large, also the spandrels should be changed to stone. Further study should be given to the fenestration.

The Commission ask that you submit a revised design embodying these suggestions.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Mr. Leon Chatelain, Jr., FAIA,
1632 - K Street, N. W.,
Washington D. C.

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington, D. C.

June 30, 1923

Dear Mr. Chatelet:

The Commission of Fine Arts, at their meeting on June 24, 1923, considered the report made by Mr. Earl V. Gauger, of your office, regarding the Milk Driver's Union Building, proposed for a location at the northeast corner on Third and D Streets, Northwest. It is understood that the Union desires a "cut-stone" design for a building, at that location, which you submitted at the April meeting of the Commission.

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The Commission ask that you submit a revised design embody-

ing these suggestions.

For The Commission of Fine Arts:

David B. Timley,
Chairman.

Mr. Leon Chatelet, Jr., FAIA,
1632 - K Street, N. W.,
Washington, D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear Mr. Harbeson:

The Commission of Fine Arts, at their meeting on June 24, 1953, considered the recommendation, contained in your letter of May 19, 1953, that Pierre Bourdelle be commissioned as painter collaborator for the St. Avold American Military Cemetery. The Commission were pleased to inspect the large brochure, containing photographs of Mr. Bourdelle's work, which you submitted.

The painter member of this Commission, George Biddle, said that he was familiar with Mr. Bourdelle's work. Therefore, upon the recommendation of Mr. Biddle, the Commission approved your recommendation that Pierre Bourdelle be commissioned as painter collaborator for the St. Avold American Military Cemetery.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Harbeson, Hough, Livingston
and Larson, Architects,
1510 Architects Building,
Philadelphia 3, Pennsylvania.

SECRET

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 26, 1953

Dear Mr. Harbeson:

The Commission of Fine Arts, at their meeting on June 24, 1953, considered the recommendation, contained in your letter of May 19, 1953, that Pierre Bourdelle be commissioned as painter collaborator for the St. Avold American Military Cemetery. The Commission were pleased to inspect the large brochure, containing photographs of Mr. Bourdelle's work, which you submitted.

The painter member of the Commission, Mr. Biddle, said that he was familiar with Mr. Bourdelle's work. Therefore, upon the recommendation of Mr. Biddle, the Commission approved your recommendation that Pierre Bourdelle be commissioned as painter collaborator for the St. Avold American Military Cemetery.

For The Commission of Fine Arts:

Sincerely yours,

David E. Finley,
Chairman.

Harbeson, Hugh, Livingston
and Larson, Architects,
1510 Broadway Building,
Philadelphia 3, Pennsylvania.

SECRET

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Messrs. Faulkner, Kingsbury,
and Stenhouse, Architects,
1200 - 18th Street, N. W.,
Washington D. C.

ATTENTION: Mr. Stenhouse

Dear Sirs:

The Commission of Fine Arts, at their meeting
on June 24, 1953, were pleased to consider the
design that you submitted for the proposed building
of the Military Component at the Canadian Embassy,
to be erected at 2410 Massachusetts Avenue, Northwest.

The Commission of Fine Arts approved the design.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

EXHIBIT H

0000

THE COMMISSIONER OF THE ARMY
1000 INDEPENDENCE AVENUE, N.W.
WASHINGTON, D. C.

June 25, 1923

Mr. Stanley
and Stenhouse, Architects
1200 - 1202 - 1204
Washington, D. C.

ATTENTION: Mr. Stenhouse

Dear Sirs:

The Commission of Fine Arts, at Washington

on June 24, 1923, were pleased to consider the
design that you submitted for the proposed building
of the Military Commission at the corner
to be erected at 2410 Massachusetts Avenue, Northwest.
The Commission of Fine Arts approved the design.

For The Commission of Fine Arts:

David E. Tinkley,
Secretary.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear General Shepherd:

The Commission of Fine Arts, at their meeting on June 24, 1953, approved a location for the Marine Corps War Memorial, namely, a tract of land in Government ownership, adjacent to the north boundary of the Arlington National Cemetery, pursuant to Public Law 66, 83d Congress, approved June 16, 1953, and the accompanying House of Representatives Report No. 424.

Also, the Commission approved the design and model of the pedestal for the Memorial, which was submitted by Mr. de Weldon. It is proposed to use a dark granite for the pedestal, which will have an appropriate inscription, carved in Roman V-cut letters.

It is desired that a landscape plan, showing the actual location of the Memorial, be prepared as soon as possible, and the Commission would give prompt attention to it when submitted. The Commission reaffirmed the recommendation expressed in a letter to Congressman Harrison, dated March 16, 1953, as set forth in the Report above-mentioned, that the Memorial should not be placed on the direct axis of the Mall and the Lincoln Memorial.

The Commission were informed by the sculptor that the casting of the Memorial is about completed. It is understood that it is proposed to dedicate the Memorial on May 30, 1954.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.

David E. Finley,
Chairman.

General Lemuel C. Shepherd, Jr. Commandant,
U. S. Marine Corps Headquarters,
Washington, D. C.

THE COMMISSION OF FINE ARTS
FOR THE MARINE CORPS HEADQUARTERS
WASHINGTON, D. C.

June 25, 1954

Very Respectfully,

The Commission of Fine Arts, at their meeting on June 24, 1954, approved a location for the Marine Corps War Memorial, namely, a tract of land in Government ownership, adjacent to the north boundary of the Arlington National Cemetery, pursuant to Public Law 66, 83d Congress, approved June 16, 1953, and the accompanying House of Representatives

Also, the Commission approved the design and model of the pedestal for the Memorial, which was submitted by Mr. de Weldon. It is proposed to use a dark granite for the pedestal, which will have an appropriate inscription, carved in Roman V-cut letters.

It is desired that a landscape plan, showing the actual location of the Memorial, be prepared as soon as possible, and the Commission would give prompt attention to it when submitted. The Commission reaffirmed the recommendation expressed in a letter to Congressman Hartman, dated March 10, 1953, as set forth in the Report above-mentioned, that the Memorial should not be placed on the direct axis of the Mall and the Lincoln Memorial.

The Commission were informed by the sculptor that the casting of the Memorial is about completed. It is understood that it is proposed to dedicate the Memorial on May 30, 1954.

For The Commission of Fine Arts:

David E. Finley,
Chairman

General Samuel C. Shepard, Jr., Commandant,
U. S. Marine Corps Headquarters

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear General Edson:

I am pleased to inform you that the Commission of Fine Arts, at their meeting on June 24, 1953, had before them your letter of June 22, concerning the Marine Corps War Memorial, as well as a copy of Public Law 66 - 83d Congress, approved June 16, 1953, and a copy of House Report No. 424, pertaining to this legislation.

As indicated in that Report, the Commission of Fine Arts approved placing the Marine Memorial on a tract of land, now in Government ownership, which is adjacent to the north boundary of the Arlington National Cemetery.

The sculptor of the Memorial, Felix W. de Weldon, submitted a design and model of the pedestal, which the Commission of Fine Arts approved. There is to be an appropriate inscription on the pedestal, using a V-cut Roman letter. Consideration was given also to the color of the granite for the pedestal, and the Commission concurred in the recommendation of the sculptor that a dark granite be used.

With regard to the actual location of the Memorial on the tract of land above mentioned, the Commission wish to reiterate that the Memorial should not be placed on the direct axis of the Mall and the Lincoln Memorial. It is, of course, desirable that a landscape plan for the grounds, showing the actual location of the Memorial, be prepared as soon as possible. The Commission of Fine Arts suggest that this be done.

Sincerely yours,

Maj. Gen. Merritt A. Edson, USMC (Ret'd),
President, Marine Corps War Memorial
Foundation, Inc., Henderson Hall,
Washington 25, D. C.

Sgd.
David E. Finley,
Chairman.

EXHIBIT J

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 22, 1953

Dear General Edson:

I am pleased to inform you that the Commission of Fine Arts, at their meeting on June 22, 1953, had before them your letter of June 22, recommending the Marine Corps War Memorial, as well as a copy of Public Law 55-555, approved June 11, 1953, and a copy of House Report No. 424, pertaining to this legislation.

As indicated in that Report, the Commission of Fine Arts approved placing the Marine Memorial on a tract of land, now in Government ownership, which is adjacent to the north boundary of the Arlington National Cemetery. The sculptor of the Memorial, Felix W. de Weldon, submitted a design and model of the pedestal, which the Commission of Fine Arts approved. There is to be an appropriate inscription on the pedestal, using a V-cut Roman letter. Consideration was given also to the color of the granite for the pedestal, and the Commission concurred in the recommendation of the sculptor that dark granite be used.

With regard to the actual location of the Memorial on the tract of land above mentioned, the Commission wish to reiterate that the Memorial should not be placed on the direct axis of the Mall and the Lincoln Memorial. It is, of course, desirable that a landscape plan for the grounds, showing the actual location of the Memorial, be prepared as soon as possible. The Commission of Fine Arts suggest that this be done.

Sgd.
David E. Finley,
Chairman.

AJ. Gen. Merritt A. Edson, USMC (Ret'd),
President, Marine Corps War Memorial
Foundation, Inc., Henderson Hall,
Washington 25, D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 29, 1953

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on June 24, 1953, were pleased to inspect a sketch painting by John Chapman Lewis, which was submitted by Mr. Persina of your Office, for the proposed Mural Painting in the private office of the Comptroller General of the United States, General Accounting Office.

The Commission of Fine Arts were pleased with the sketch; and upon the recommendation of the painter member of this Commission, Mr. George Biddle, the Commission approved it.

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Public Buildings Service,
General Services Administration,
Washington 25, D. C.

THE COMMISSION OF FINE ARTS
1953
WASHINGTON, D. C.

June 29, 1953

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on June 24, 1953, were pleased to inspect a sketch painting by John Chapman Lewis, which was submitted by Mr. Persons of your Office, for the proposed mural painting in the private office of the Comptroller General of the United States, General Accounting

The Commission of Fine Arts were pleased with the sketch, and upon the recommendation of the painter member of this Commission, Mr. George B. ...

For The Commission of Fine Arts:

Sincerely yours,

David E. Finley

Commissioner of Public Buildings,
Public Buildings Service,
General Services Administration,
Washington 25, D. C.

C O P Y

THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, the Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Pair screens, 6-fold. Japanese, 15th century.
Bird and flower design; attributed to Sesshū,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

Leonard Carmichael, Secretary.
For the Regents of the Smithsonian Institution.

June 24, 1953

David E. Finley, Chairman.
For the Commission of Fine Arts

THE COMMISSION ON FINE ARTS

the Regents of the Smithsonian Institution, the Commission of Fine Arts, and
Mrs. Katherine M. Rhodes, or Mrs. Eugene Meyer, as provided in Paragraph 4
of the Codicil to the Will of the late Charles L. Freer, have examined the
following objects:

1. Two vases, one of which is a copy of the original, the other a reproduction.
Bird and flower design; attributed to Bessie.

which have been recommended for purchase for the Freer Gallery of Art by
Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution.

David E. Tinker, Chairman.
For the Commission of Fine Arts

o 24, 1922

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 30, 1953

Dear Mr. Jackson:

I advised the Commission of Fine Arts, at a recent meeting, of your request that you be furnished for the use of the Postmaster General the names and addresses of five portrait painters in Washington, Philadelphia, and New York, who would be competent to paint a portrait from a photograph of the late Montgomery Blair, Postmaster General in the administration of Abraham Lincoln. It is understood that the portrait is to be sent abroad for the use of the International Postal Union, in which Mr. Blair took an active interest at the time the Union was established.

The painter member of the Commission, Mr. Biddle, suggests the following names of artists who would be competent to do this work:

Leon Kroll	Luigi Lucioni
care National Arts Club	33 West 10th Street
15 Grammercy Park	New York 11, New York
New York, New York	

Jerry Farnsworth	Julian C. Levi
North Truro, Cape Cod	105 West 40th Street
Massachusetts	New York, New York

Raphael Soyer
1947 Broadway
New York, New York

I am returning the photographs and other data which you submitted to the Commission of Fine Arts.

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Mr. E. B. Jackson,
Chief Clerk and Director of Personnel,
Post Office Department,
Washington, D. C.

EXHIBIT M

THE COMMISSION OF FINE ARTS
1000 Indiana Department Building
Washington, D. C.

June 30, 1933

Dear Mr. Jackson:

I advised the Commission of Fine Arts, at a recent meeting, of your request that you be furnished for the use of the Postmaster General the names and addresses of five portrait painters in Washington, Philadelphia, and New York, who would be competent to paint a portrait from a photograph of the late Montgomery Blair, Postmaster General in the administration of Abraham Lincoln. It is understood that the portrait is to be sent abroad for the use of the International Postal Union, in which Mr. Blair took an active interest at the time the Union was established.

The painter member of the Commission, Mr. Biddle, suggests the following names of artists who would be competent to do this work:

Julius Luciani
33 West 10th Street
New York 11, New York

Julian C. Levi
125 West 42nd Street
New York, New York

Leon Kroll
care National Arts Club
15 Grammercy Park
New York, New York

Jerry Farnsworth
1000 Fifth Avenue, Suite 200
New York, New York

Robert R. Taylor
1947 Broadway
New York, New York

I am returning the photographs and other data which you submitted to the Commission of Fine Arts.

Sincerely yours,

David E. Finley,

Mr. E. W. Jackson,
Chief Clerk and Director of Personnel,
Post Office Department,
Washington, D. C.

C O P Y

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.

June 18, 1953

Honorable David E. Finley
Chairman, Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

I would appreciate very much having the comments of the Commission of Fine Arts on my revised bill, H. R. 5397, to establish a national arts program. I am enclosing for your study a copy of this measure together with my press release of May 4, 1953, which sets forth some of my thinking that went into the new version. A reprint of an article by Howard Taubman, music editor of the New York Times, dated April 5th, is also attached since it bears on my proposal.

I was greatly encouraged by the agreement, reported in the New York Times of June 17th, that representatives of six of the nation's symphony orchestras reached in New York on June 16, 1953, to poll the other orchestras of the country for their views on the establishment of a Federal Department of Fine Arts with the head of the department an officer of cabinet rank. My bill is a long step in the direction of such a department.

The new bill, H. R. 5397, was revised as the result of recommendations made to me by nationally recognized leaders in the field of the fine arts including Lloyd Goodrich, associate director of The Whitney Museum of American Art, and representatives of Artists Equity Association. The major change is to be found in Section 20 which is a plan for the embellishment of public buildings. European countries, notably France and Sweden, have programs of this nature and the major precedent for Section 20 was the Section of Painting and Sculpture established by Secretary of the Treasury Henry Morgenthau, Jr., in the Treasury Department in 1934.

In an article entitled "Politics and Policies in American Art" which appeared in the November 1, 1951, issue of The Art Digest Mr. Goodrich discussed the Committee on Government and Art and the study of governmental art activities and agencies made at President Truman's request by the Commission of Fine Arts. This study was undertaken because of the concern of the great organizations making up the Committee on Government and Art, and an Advisory Panel consisting of representatives of each of the twelve organizations composing the Committee was formed to work with the Commission of Fine Arts.

EXHIBIT N

COMMISSION ON THE ARTS
U.S. DEPARTMENT OF THE INTERIOR
WASHINGTON 25, D. C.

June 10, 1957

Honorable David E. Finley
Chairman, Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

I would appreciate very much having the comments of the Commission of Fine Arts on my revised bill, H. R. 5397, to establish a national arts program. I am enclosing for your study a copy of this message together with my press release of May 1, 1957, which sets forth some of my thinking that went into the new version. A reprint of an article by Howard Tashman, music editor of the New York Times, dated April 24, is also attached.

I was greatly encouraged by the agreement, reported in the New York Times of June 10, 1957, that representatives of the Federal Department of Fine Arts with the head of the department an officer of cabinet rank. My bill is a long step in the direction of such a department.

The new bill, H. R. 5397, was revised as the result of recommendations made to me by nationally recognized leaders in the field of the fine arts including Lloyd Goodrich, associate director of The Whitney Museum of American Art, and representatives of Artists Equity Association. The major programs of this nature and the major precedent for Section 20 was the Section of Painting and Sculpture established by Secretary of the Treasury Henry Morgenthau, Jr., in the Treasury Department in 1944.

In an article entitled "Politics and Policies in American Art" which appeared in the November 1, 1951, issue of The Art Digest Mr. Goodrich discussed the Committee on Government and Art and the study of governmental activities and agencies made at President Truman's request by the Commission of Fine Arts. This study was undertaken because of the need for a study of the fine arts and an advisory panel consisting of representatives of each of the twelve organizations composing the Committee was formed to work with the Commission of Fine Arts.

June 18, 1953

In the report on S. 1109, the Senate companion measure to my own bill H. R. 452, which the Commission of Fine Arts sent to the Congress on March 11, 1953, it was this Advisory Panel which was referred to, undoubtedly, when the Commission stated that " . . . The Commission has been in conference with representatives of departments and agencies of the government, as well as representatives of art organizations in the United States, on the subject of the activities of the Federal Government in the field of Art." The Commission recommended in its report the enactment of H. R. 464 and against the enactment of the bills sponsored by Senator Murray and myself, stating that "The Commission feels that the best interest of the arts in this country would not be promoted by the establishment of an Arts Commission, such as is contemplated in the bill."

I am pleased to have the recommendations of the Commission of Fine Arts on the measure which Senator James E. Murray and I are sponsoring, and which Senator Murray was kind enough to make available to me recently. Because of my own deep interest in the national arts program which our measures would establish, I would appreciate it if you would tell me if the Commission of Fine Arts requested the opinion of the Advisory Panel on the bills sponsored by Senator Murray and me. I would also like to know if the report of the Commission of Fine Arts on our bills was concurred in by the Advisory Panel established by the Commission of Fine Arts.

The Commission of Fine Arts states in its report of March 11th that the "Commission has completed its report" and indicates that the results of the long study by the Commission will soon be available to the Congress. I have requested that hearings be held by the House Committee on Education and Labor on the various fine arts bills which are before it. The other Members of the House who have introduced fine arts bills have recently joined me in requesting that hearings be held, and the great labor organizations, the American Federation of Labor and the Congress of Industrial Organizations, have also urged that hearings be held. It would be very helpful, as you know, to have the benefit of the Commission's study available to the House Education and Labor Committee in the deliberations on these fine arts measures and I hope you can see your way clear to make this information available to the Committee at an early date. I would like to know, too, for my own information, if the recommendations resulting from this study by the Commission were concurred in by the Advisory Panel. I would appreciate it very much if you would also tell me how many meetings the Commission of Fine Arts had with the Advisory Panel, and whether the Commission of Fine Arts met with representatives of art organizations in the fields of drama, music, and ballet. If so, will you please list the organizations with which the Commission met and tell me whether they concurred in the Commission's recommendations.

With kindest regards.

Sincerely

Sgd.

Charles Howell

In the report on S. 1109, the Senate companion measure to my own bill H. R. 452, which the Commission of Fine Arts sent to the Congress on March 11, 1953, it was stated that "The Commission has been in conference with representatives of departments and agencies of the government, as well as representatives of art organizations in the United States, on the subject of the activities of the Federal Government in the field of art." The Commission recommended in its report the enactment of H. R. 454 and against the enactment of the bills sponsored by Senator Murray and myself, stating that "The Commission feels that the best interest of the arts in this country would not be promoted by the establishment of an Arts Commission, such as is contemplated in the bill."

I am pleased to have the recommendations of the Commission of Fine Arts on the measure which Senator James E. Murray and I are sponsoring. The Commission's report was made available to me recently. In view of my own deep interest in the national arts program which our country would establish, I would appreciate it if you would tell me the Commission of Fine Arts requested the opinion of the Advisory Panel on the bills sponsored by Senator Murray and me. I would also like to know if the report of the Commission of Fine Arts on our bills was concurred in by the Advisory Panel established by the Commission of Fine Arts.

The Commission of Fine Arts in its report of March 11, 1953, the Commission has included its report and indicated that the results of the study by the Commission will soon be available to the Congress. I have requested that hearings be held by the House Committee on Education and Labor to discuss the report and the bills. The other members of the House who have introduced fine arts bills have recently joined me in requesting that hearings be held, and the great interest of the House in this matter is evident. The Commission of Fine Arts is very helpful, as you know, to have the results of the Commission's study available to the House Education and Labor Committee in the early date. I would like to know, too, for my own information, if the recommendations resulting from this study by the Commission were concurred in by the Advisory Panel. I would appreciate it very much if you would also tell me how many meetings the Commission of Fine Arts had with the Advisory Panel, and whether the Commission of Fine Arts met with representatives of art organizations in the field of government, and if so, will you please list the organizations with which the Commission met, and tell me whether they concurred in the Commission's recommendations.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear Mr. Howell:

Thank you for your letter of June 18, which I read to the Commission of Fine Arts at our meeting yesterday. The members of the Commission asked me to say that they are most appreciative of the interest which you have shown in promoting the cause of fine arts in this country. Those who were present at the meeting yesterday will study your revised bill, H. R. 5397, as will the three members of the Commission who were unavoidably absent, to whom I have sent copies of the bill. I hope to be able to send you the views of the Commission in the near future.

The Commission, as you know, has made a survey of the Government's art activities and has now completed its report, which is in the hands of the printer. I hope the report may be ready to send to the President by the middle of July, when I shall be glad to send you copies for your own use and that of the Committee on Education and Labor. I should like very much to discuss the report with you and hope it may meet with the approval of yourself and the other members of the Committee, and that the views and recommendations may prove useful in the hearings which you expect to hold on legislation pending before your committee.

In preparing the Report to the President, the Commission received information and advice from the enclosed list of Government agencies concerned with fine arts. We also received advice from members of an Advisory Panel of Experts representing art organizations in this country, as shown by the enclosed list. The Panel included representatives of the twelve organizations comprising the Committee on Government and Art, of which Mr. Lloyd Goodrich of New York is Chairman, and of which I am also a member representing the American Association of Museums. In addition, the Panel included representatives of the National Sculpture Society; and an invitation was extended to others who were unable to accept; namely, Miss Rosamond Gilder, Secretary of the American National Theater and Academy, and Mr. Howard Hanson, Director of the Eastman School of Music, University of Rochester, Rochester, New York.

The members of the Advisory Panel of Experts, who are representatives of the Committee on Government and Art, met with the Commission and gave verbal testimony in one of the hearings which lasted a full day. Subsequently, a number of written statements embodying additional views were received from these members of the Panel and were given consideration by the Commission at later meetings. The representatives of the National Sculpture Society appeared and gave verbal testimony at another hearing of the Commission. The members of the Advisory Panel of Experts have had no opportunity to concur or disagree with the recommendations in the Report which the Commission will make to the President, as the Commission feels that the report

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear Mr. Howell:

Thank you for your letter of June 18, which I read to the Commission at its first meeting yesterday. The members of the Commission asked me to say that they are most appreciative of the interest which you have shown in promoting the cause of fine arts in this country. Those who were present at the meeting yesterday will study your revised bill, H. R. 3397, and all the three members of the Commission who were unavoidably absent, so far as I have sent copies of the bill. I hope to be able to send you the laws of the Commission in the near future.

The Commission, as you know, has made a survey of the Government's art activities and has now completed its report, which is in the hands of the President. I hope the report may be ready to send to the President by the middle of July, when I shall be glad to send you copies for your own use and that of the Committee on Education and Labor. I should like very much to discuss the report with you and hope it may meet with the approval of yourself and the other members of the Committee, and that the views and recommendations may prove useful in the hearings which you expect to hold on legislation pending before your committee.

In preparing the Report to the President, the Commission received information and advice from the enclosed list of Government agencies concerned with the fine arts. We also received advice from members of an Advisory Panel of experts representing art organizations in this country, as shown by the enclosed list. The Panel included representatives of the twelve organizations comprising the Committee on Government and Art, of which Mr. Lloyd Goodrich of New York is Chairman, and of which I am also a member representing the American Association of Museums. In addition, the Panel included representatives of the National Sculpture Society; and an invitation was extended to others who were unable to accept; namely, Miss Rosemond Oliver, Secretary of the American National Theater and Academy, and Mr. Howard Hanson, Director of the Eastman School of Music, University of Rochester, Rochester, New York.

The members of the Advisory Panel of experts, who are representatives of the Committee on Government and Art, met with the Commission and gave oral testimony in one of the hearings which lasted a full day. Subsequently, a number of written statements embodying additional views were received from three members of the Panel and were given consideration by the Commission at later meetings. The representatives of the National Sculpture Society appeared and gave verbal testimony at another hearing of the Commission. The members of the Advisory Panel of experts have had no opportunity to confer or discuss with the recommendations in the Report which the President will make to the President, as the Commission feels that the report

Hon. Charles R. Howell
June 25, 1953

must be made first to the President before it is made available to anyone outside the Commission. I might add that there was no unanimity in the views of the members of the Advisory Panel of Experts, as you will see from the summary of testimony included in the forthcoming report. Their advice, however, was most helpful and much of it coincided with the views of the Commission and will be reflected in the Commission's recommendations.

In reply to your inquiry as to whether the Commission of Fine Arts requested the views of the Advisory Panel of Experts before sending a report to the Congress on S-1109 and H. R. 452, the Advisory Panel of Experts was organized by the Commission so that we might have the benefit of their views concerning Government activities in the field of art in connection with the preparation of the report which the Commission is making to the President. In organizing the Advisory Panel of Experts, the Commission, of course, did not promise to be guided by their views in making our recommendations to the President, nor did the Commission expect to consult the Panel in connection with other matters coming before the Commission at our regular meetings, for which the Commission is charged with official responsibility.

With kind regards, I am

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Hon. Charles R. Howell
House of Representatives
Washington, D. C.

DEF:pav

must be made first to the President before it is made available to anyone outside the Commission. I might add that there was no unanimity in the views of the members of the Advisory Panel of Experts, as you will see from the summary of testimony included in the forthcoming report. Their advice, however, was most helpful and much of it coincided with the views of the Commission and will be reflected in the final report.

In reply to your inquiry as to whether the Commission of Fine Arts requested the views of the Advisory Panel of Experts before sending a report to the Congress on 3-11-09 and H. R. 422, the Advisory Panel of Experts was organized by the Commission so that we might have the benefit of their views concerning Government activities in the field of art in connection with the preparation of the report which the Commission is sending to the President. In organizing the Advisory Panel of Experts, the Commission, of course, did not promise to be guided by their views in making our recommendations to the President, nor did the Commission expect to consult the Panel in connection with the report. The Commission is charged with official responsibility.

With kind regards, I am

Sincerely yours,

Sgd.
David R. Finley,
Chairman.

Mr. Charles R. Howell
Director of Conservation
Washington, D. C.

C O P Y

The Commission of Fine Arts received oral testimony or written advice from the following government organizations concerned with the fine arts:

Smithsonian Institution:
National Gallery of Art
National Collection of Fine Arts
Freer Gallery of Art
Library of Congress
General Services Administration
Department of State:
Office of Educational Exchange
Division of Foreign Buildings Operations
Department of the Treasury
Department of Defense:
Department of the Army
Department of the Navy
Department of the Air Force
Post Office Department
Department of Agriculture:
Motion Picture Service
Office of Information
Department of the Interior
Department of Health, Education, and Welfare
Veterans' Administration
Federal Communications Commission
National Archives and Records Service

The Commission received written communications from a number of state and municipal art organizations in the United States, which are incorporated in the Summary of Testimony.

The Commission also received oral testimony and/or written communications from members of the Advisory Panel of Experts representing private organizations in the field of art in the United States, as follows:

Mr. Lloyd Goodrich, Chairman Committee on Government and Art	Mr. Leon Kroll National Institute of Arts and Letters
Mr. Rene d'Harnoncourt American Federation of Arts	Mr. Jan Juta, President National Society of Mural Painters, and the Architectural League of New York
Mr. Ralph Walker, F.A.I.A. American Institute of Architects	Mr. William Zorach Sculptors Guild, Inc.
Miss Nancy V. McClelland American Institute of Decorators	Miss Genevieve Hendricks American Institute of Decorators
Mr. Andrew C. Ritchie Assn. of Art Museum Directors	Mr. Wheeler Williams, President National Sculpture Society
Mr. Henry R. Hope, President College Art Assn. of America	Mr. A. F. Brinckerhoff National Sculpture Society
Mrs. Ruth Yates, President National Association of Women Artists	

The Committee of this House received oral testimony or written advice from the following government organizations concerned with the arts:

- Smithsonian Institution:
- National Gallery of Art
- National Collection of Fine Arts
- Freer Gallery of Art
- Library of Congress
- General Services Administration
- Department of State:
- Office of Educational Exchange
- Division of Foreign Buildings Operations
- Department of the Treasury
- Department of Defense:
- Department of the Army
- Department of the Navy
- Department of the Air Force
- Post Office Department
- Department of Agriculture:
- National Science Service
- Office of Information
- Department of the Interior
- Department of Health, Education, and Welfare
- Veterans' Administration
- Federal Communications Commission
- National Archives and Records Service

The Commission received written communications from a number of State and municipal art organizations in the United States, which are incorporated in the Summary of Testimony.

The Commission also received oral testimony and/or written communications from members of the Advisory Panel of Experts representing private organizations in the field of art in the United States, as follows:

- | | |
|--|---|
| Mr. Leon Kroll
National Institute of Arts and Letters | Mr. Lloyd Goodrich, Chairman
Committee on Government and Art |
| Mr. Jan Juts, President
National Society of Mural Painters, and
the Architectural League of New York | Mr. Rene d'Harnoncourt
American Federation of Arts |
| Mr. William Zorach
Sculptors Guild, Inc. | Mr. Ralph Walker, F.A.S.A.
American Institute of Architects |
| Miss Mary V. McJannet
American Institute of Decorators | Miss Nancy V. McJannet
American Institute of Decorators |
| Mr. Andrew D. Nicols
Assem. of Art Museum Directors | Mr. Andrew D. Nicols
Assem. of Art Museum Directors |
| Mr. Henry R. Hope, President
College Art Assn. of America | Mr. Henry R. Hope, President
College Art Assn. of America |
| Mrs. Ruth Yates, President
National Association of Women Artists | Mrs. Ruth Yates, President
National Association of Women Artists |

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

June 25, 1953

Dear Mr. Coe:

The Commission of Fine Arts, at their meeting on June 24, 1953, considered the designs which you submitted for the following project:

1. Elementary School - Morris and Elvans Road, S. E.
2. Elementary School - East Capitol and Fifty-Sixth Street.

The designs were given particular attention by the architect member of the Commission, Edward F. Neild; and upon his recommendations, the designs were approved by the Commission, subject to several suggestions in matters of detail.

Mr. Neild would appreciate it if you would submit a sketch embodying the suggestions that he made.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Mr. Merrel A. Coe, Municipal Architect,
Engineer Department,
Washington D. C.

THE COMMISSION OF FINE ARTS
1000 Indiana Avenue, N.W.
Washington D. C.

June 25, 1953

Dear Mr. Goe:

The Commission of Fine Arts, at their meeting on June 24, 1953, considered the designs which you submitted for the following project:

1. Elementary School - Morris and Elvans Road, S. E.
2. Elementary School - East Capitol and Fifty-Sixth Street.

The designs were given particular attention by the architect and the Commission, and the designs were approved by the Commission, subject to several suggestions in matters of detail.

Mr. Neild would appreciate it if you would submit a sketch embodying the suggestions that he made.

For the Commission of Fine Arts:

Secretary

David S. Finley
Secretary

Mr. Mervin A. Goe, Municipal Architect,
1000 Indiana Avenue, N.W.,
Washington D. C.

C O P Y

U. S. DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
Washington 25, D. C.

June 30, 1953

Mr. David E. Finley, Chairman
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

Your letter of May 1 to the Secretary of the Interior called attention to the continued promotion of the proposed central library building at 8th and K St., N. W. in spite of the fact that The Commission of Fine Arts, The National Capital Planning Commission and the National Park Service are on record as opposed to this project.

You may rest assured that the National Park Service will continue to oppose any attempts to usurp park land at Mt. Vernon Square for the purpose of erecting a huge central library building.

Sincerely yours,

Sgd.
Conrad L. Wirth
Director

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